



THE SEEDS OF DOOM UNMADE COMPILATION REPEAT

Following the conclusion of 'The Deadly Assassin' on 20 November 1976 and halfway through the transmission of Season 14, the programme took a brief six-week break from the airwaves. To help plug the gap, it was planned that three stories from the previous season would be shown again in the re-edited compilation format that had been common since the repeat of 'The Daemons' in December 1971.

'Pyramids of Mars' and 'The Brain of Morbius' were both re-edited into single 60-minute episodes and broadcast on Saturday 27 November and Saturday 4 December.

The third story planned to be shown in compilation form was the final story of Season 13, 'The Seeds of Doom'. This was not, as widely believed, planned to be shown the week directly after 'The Brain of Morbius', but rather the chosen slot was a fortnight later, on Saturday 18 December. In mid-November, the planned transmission date for the repeat was then moved to the post-Christmas slot of Wednesday 29 December.

The original plan had been for director Douglas Camfield to be recontracted for a five-day period to re-edit the story into its new 90-minute format. It appears that there may have been some uncertainty as to whether Camfield would be available to do the actual editing work himself, but in preparation, on 3 December 1976, he did produce a comprehensive set of handwritten notes on how to remove almost 55-minutes from the original running-length (all written on the back of script pages from *The Sweeney* episode, 'Jigsaw'), which were then duly typed into a final format for the *Doctor Who* production office.

However, for reasons unknown, it was decided to abandon the compilation of 'The Seeds of Doom'. Looking at the broadcast schedule for the planned repeat date of 29 December, it's likely that the cancelled compilation was replaced by the second showing of the 1967 film, *Three Bites of the Apple* at 2pm.

This PDF contains all the surviving paperwork related to the cancelled repeat, including the notes and final document that Douglas Camfield put together showing precisely how the compilation would have been put together and what scenes would have been lost in the process.

With thanks to Philip Newman

Philip Hinchcliffe, Producer, Doctor Who

505 Union

11.11.76

DOUGLAS CAMFIELD

Org.Serials

Please would you arrange for Douglas Camfield to be contracted to prepare and edit "The Seeds of Doom" compilation for week 51. The Project No. is 02346/4594. I envisage the work will take him five days, but with no editing booked yet we cannot specify which dates he will be required to work on.

.....
Philip Hinchcliffe

[REC. NO. B14363]

TRANS. DATE	Saturday, 18th December 1976			RADIO TIMES BILLING		
TIME		TRANS WEEK NO.	51	Distribution	Denotes Recipient	No of Cop
				To:-	Room No. and Building	✓
				Radio Times Billing Clerk	6047 T.C.	1
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DOCTOR WHO

'THE SEEDS OF DOOM'

A complete adventure in one programme
starring TOM BAKER as DOCTOR WHO

written by ROBERT BANKS STEWART

The discovery of a vegetable pod,
buried deep in the icy wastes of
the Antarctic, leads the Doctor
into a terrifying adventure.

Charles Winlett.....	JOHN GLEESON
Derek Moberley.....	MICHAEL McSTAY
John Stevenson.....	HUBERT REES
Richard Dunbar.....	KENNETH GILBERT
Dr. Who.....	TOM BAKER
Hargreaves.....	SEYMOUR GREEN
Harrison Chase.....	TONY BECKLEY
Scorby.....	JOHN CHALLIS
Sir Colin Thackeray.....	MICHAEL BARRINGTON
Sarah Jane Smith.....	ELISABETH SLADEN
Arnold Keeler.....	MARK JONES
Dr. Chester.....	IAN FAIRBURN
Chauffeur.....	ALAN CHUNTZ
Amelia Ducat.....	SYLVIA COLERIDGE
Guard Leader.....	DAVID MASTERMAN
Major Beresford.....	JOHN ACHESON
Sergeant Henderson.....	RAY BARRON

Incidental Music by	GEOFFREY BURGON
Script Editor	ROBERT HOLMES
Designers	ROGER MURRAY-LEACH JEREMY BEAR
Producer	PHILIP HINCHCLIFFE
Director	DOUGLAS CAMFIELD

First shown on BBC-1 on 31st January 1976

PROD	
OFFICE TEL. EXT.	

PROMOTION MATERIAL : AMENDMENT

'DOCTOR WHO'

'THE SEEDS OF DOOM' (COMPILATION)

by ROBERT BANKS STEWART

Please note that the TX date for this programme is
Wednesday, 29th December 1976, not 18th December
as stated on current promotion material.

Philip Hinchcliffe
.....
'Philip Hinchcliffe
Producer, Doctor Who

From: Philip Hinchcliffe, Producer, Doctor Who

Room No. &
Building:

505 Union

Tel.
Ext.:

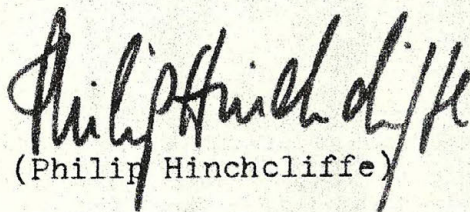
date: 15th November 1976

Subject: RADIO TIMES BILLING : AMENDMENT TO "DR.WHO" TX DATE

To: R.T.Billing Clerk; Prog.Sub-Ed.R.T.; Press Office;
Publicity Office; H.D.G.Tel.; H.Serials.;
C.A.D.G.Tel.; Mrs.P.Fraser

"THE SEEDS OF DOOM" (COMPILATION)

Please note that the TX date for this programme
is Wednesday, 29th December 1976, not 18th December
as stated on Radio Times billing.


(Philip Hinchcliffe)

DOCTOR WHO
COMPILATION NOTES.

3rd DEC 76.

Seeds of Doom

Zygons

Conquering Legion

press

MASTER check List "Seeds of Doom."

①	24.10	} Duration.
②	24.09	
③	24.51	
④	24.26	
⑤	25.06	
⑥	21.51	
<u>144.33.</u> ✓		

Fixed Amounts to
EXTRACT: -
5 x 30" main titles = 2-30 ✓
5 x 50" (end titles) = 4-10 ✓
Total to subtract. 6.40

$$\begin{array}{r} 144 - 33 \\ 66.40 \\ \hline \end{array}$$

137-53 ✓ BASIC material to cut.

SHOW MUST RUN 90'00"

$$\begin{array}{r} 137-53 \\ 90-00 \\ \hline \end{array}$$

47.53 must be cut.

$$\begin{array}{r} 7.5 \\ 6 \overline{) 47.53} \\ \underline{42} \\ 308 \\ \underline{30} \\ 8 \end{array}$$

Average of
7'59 per episode 

To date
Ep ① cuts
Ep ② cuts
Ep ③ cuts
Ep ④ cuts.

9.07.
9.02.
9.26.
6.39. (extra cuts abolished)

$$\begin{array}{r} 34.14 \\ \hline \end{array}$$

$$\begin{array}{r} 47.53 \\ 34.14 \\ \hline \end{array}$$

13.39 still to save.

Average 6'49 over eps
5+6.

Actual:-

5. → 6.46.

6. → 7.29.

$$\begin{array}{r} 6.49 \\ 2 \\ \hline 13.38 \\ 98 \end{array}$$

Total of.
Material 144.33
Show to RUN 90-00
Excess MAT 54.33

Dispose as:-
Main titles 2-30
End titles 4-10
MAT cuts 6-40
Grand cut 47-53
Total → 54.33

DR who + Seeds of Doom

Cuts to be made from Actual programme material - Excluding MAIN + End titles which have been calculated separately + deducted from total price to Shibs work.

Ep 1.

8.42 ~~9.07~~

Ep 2.

To save 11 sec to spare 8.37 9.02

Ep 3.

9.36 ~~9.26~~

Ep 4.

✓ 6 39

Ep 5.

✓ 6.46

Ep 6.

3 sec min with needed

7.29

Needed to be cut 47.53

48.29.

48.4.

Excess in cuts Ten 90 min show
lost = 36 sec.

PROPOSED SAVINGs on Ep 1.

(PI)

SAVINGs.
1-02

✓ From title → 00-26 to 1-28
File cut + ep on LS comp.

cut on "I'm sure this is a living organism!" —
to file cut by Dunbar. 03.14 — 03-31

~~cancel~~ 11er.
cancel. (17)

Intervall cut. From "very powerful telescope" — to "It might still be taking."
04-11 to 04-28

cancel.

(17)

Intervall cut From "Could be dangerous + Reaction of Dunbar" 04-55 — 05-09.

-14

cut out from scene. "I believe this is fundamentally different" to
"Cut to house" 05-58 — 06.34

-36.

From house cut. LS.
From 06-39 — 07-27
to "You are concerned about —"

-48.

Bechley / Dunbar
From "Precise location +
chase taking letter to cu sphere."
08-52 — 09-56
52

-1-04

Listen to MUSIC + FX on scene 7.
"Winklet getting strong by pod plant":

??

cut Thachery / Dunbar
scene. chat only. 11-03 — 11-26.

-23.

cut Scene 13
Go from entry to Builders
to sick man.

Keep in. See
12.20 — 12-49.
Sarah Anrine.
Could go back.

-29.

Get Sarah in +
Wk 08 2.

PROPOSED SAVING on Ep 1

P2

Do it.

But don't see Sarah. ~~24-20~~ =

CARRIED FLW. 11-36 — 12-20 ~~24-20~~
 Could save OB Seq 2 if
 hrd to (44secs)

CARRIED
 FLW.
 5-10

cut scene 15. Sarah / McKay. 13-30.

cut scene 16. Dor / Stevenson. 14-18

- 48.

McKay - JAB - window.

✓ Solo scene. here go
 straight to digging. 15-35
 - 16-19.

- 44

✓ Chap out on digger
 Shunt latrine. 16-19 -
 - 16-33.

- 14.

~~Save an "freeze"~~
~~cut out on 15 camp.~~ 0/B

17-13 — ~~17-24~~ 17-40 ? travel in pair w/
 policeman
 to ~~freeze~~ ~~shock~~ Mohanley. Mohanley at Microscope.

- 27.

cut out on 19-45 — ~~20-08~~ 20-08.
 Sarah } Dor } Resume. to Entry.

- 23

cut out on "Do you think they swallowed it?"
 IF there's a hint of "yes" or "no" or "maybe".
~~21-08~~ 21-08 — 21-28 "There is
 something you can do but
 it's dark".

- 20.

cut out "Operative Argument" out at 21-56
 Antiseptic bottle
 Put down. 23-06.

1-10.

Take from ~~Ep 2~~ Putting back 14secs
 from top of operative
 scene.

Total saving
 9-07

Proposed Saving an Episode 2.

11

Save gun 00-31 - 00 Rifle cut. (Resume) 01-14 Rifle cut.	Don't cut 2 total. " 43 43
Cut from "Not fly back empty-handed." 01-55. — 02-36 to Doc in microscope. 03-12	1-01 ." 1-17.
Stevensa needs for 04-34 04-14 Late into Scene 10. in at 04-34 From Stevensa getting gun.	- 20
Big cut. Scene 10A at. Step 05-20. End of scene 06-37.	1-17
Big cut scene 12 (Lobs) 07-28 Smashing of Equipment. 08-24	-56.
SC 14. SC 15. 08-54 "Must have germination - 09-12 09-27 "You 2 still find this hard to take..."	118. -33
End CR 10-17 SEG 4. ↓ to SC 18. 10-29	-12
Early cut - 18C 12-15 12-11 not quite lunch 12-46. to 12-19 SC 19.	-35.
Late into Scene 20. 12-55 Start of scene. 13-32 "At it" "If he's not simplest a man, what - the man who was mad. is he?"	-37.
	Total. 6-30.

Prepared Savings on Ep 2.

Canned [2]
F/W 6-30.

"Don't worry we want 15-40. Join Du' scene.
hunt you"
lose 22 Alterable. ~~16-38~~ 6-30.

~~58~~

1-13.

2 cr Keely. Pistol Amine 16-53.

Stew late into Scene 25
17-44 — 17-58. "you're not going
to shoot the cold blood".

-14.

Cut 1 cryp shot 18-34 9/13 59.

"Cold-blooded" 19-19
murder

↓
19-~~28~~.30 (incl.
part de.

~~08~~
10:

Scene 30/31
"And keep still 19-48. ← 1 keep 9)
↓ "cut a réim
20-12 blues-réim
(.)

-24.

Fiddling with bars "There that
I heard de it."

Cut scene 33

20-59

-16

↓
21-15

23-03 — 23-08.

After by square.

The From ~~Sequence~~
Ep 3. 

~~5~~
-05

Total
9'02"

"Dr Who" Ep 3

1

		Save	Cumulative
Save Explosion from <u>Stent</u> . Thin Ep. Stent timer from Sarah car.	0029 ↓ 0039	- 10"	- 10
cut top of Sc 2. (Entrance of security/keels) Stent on look to down	01.59 ↓ 03.04	Shift Sound f/w. 1-05	1-15
Sc 2 "cut st 002 + 0111 stent are still alive in in Becker to at shot 58. sim "I trust you and colin. Suggesting that shot 58. info looked".	04-03 03-56 ↓ 05.09.	1-06	2-11.
cut to office / Sc 6. Building: "Must warn you about that pod".	05-57 ↓ 06.16	- 19	2-30
"Sc 14 only one of the wench's leading flame Antik. "A can boot" "Dee me - it was a long time ago."	08.27 ↓ 08.57 19.17	- 50 30	3.20 3-00
late Scene 16. L84. cut it.	09-39 ↓ 10.38	- 59	4-19
O/B scene can arrives at charo's house. cut in lat to scene.	10.38 ↓ 11.12	- 34	4.53
" O/B. Hark on 2 Fire! O/B internal cut. cut to go through Arch. long tree Arch "Alice in Wonderland."	12-38. 12.44 ↓ 13.00.	Cumulative if no good for mtr. - 16	5-09. =

DR who GP 3.

2

CARRIED
FILM

5.09.

"How nice of you to come" Big old.
Scorby captures Doc

13.17



-15

5.24.

HARRY H. enters. Scene 21.

13.32

~~next =~~
~~Ex Abber, Derton~~
~~"You enjoy in London with Doc."~~
~~"Ex Abber, Derton"~~
~~on preferable~~
~~SC 23. "Keep interfering"~~
~~Hands on a gun butler~~
~~Cut on a~~

~~14.32~~



~~14-43.~~

~~1-56.~~

~~7.20.~~



~~16-39.~~

chase SC 2.

(33) "Will achieve every glory of life -
want"

14-26.

2-13

7.37.



16-39.

Big chase in grounds SEQ.



~~No time code.~~ Cut hit and
in middle
"Must get you on that wall"
Doc/Sarah exits.

19-22



19.50

-28

8.05.

Scorby crawling through to
over Victoria.
"TO FACE a moment of history"

Cut Sarah over wall

20-13

1-06

9.11.



Sarah creeping through woods.

21-19

"one word and your deed, undoubted"
(Mistaken in word)

21-36



21.51

-15

9.26
=

Appearance of Doc in
Cemeter

Scorby/Gophus Sarah
"Mr Ghale isn't going to be
pleased with you!"

22-23



22.30

+07

9.33.

Shot 40. Doc creeping and 4th

"Dr Who" Episode (4)

1

Start New EP Mat
with cut of Pod.

SAVE OR REPRISE	SAVE	CUMULATIVE
First shot Doc leaps through glass.	00-29 ↓ 00-52	- 23
Mid cut. "They don't know that Doc/pickle/ do they?" SARAH into SC 3.	02:05. ↓ 02:12	- 07
End SC 3. "Pity she help me!" cut SC 4/5	02:46 ↓	- 34
O/B SEQ 2. Oursipark SARAH.	03:20	1-04
Early cut on SC 5. (Doc/Scorley) "wonder for a moment, you know that?" (like to take it later)	04:17. ↓	- 34
O/B SEQ 4. HANGREANES (chase keels to cottage)	04:51 05:03	48. 46. (if longer)
Campost room. cut Doc "That's very commendable!" Shot 9. (cut SARAH in India) 1st shot Keels on bed.	06:03 ↓ 06:35	- 32 - 33
cut earlier on O/B SEQ 6. cut on SARAH in India Early of Scorley to take in chair on phone. "Get rid of him."	08:45 ↓ 09:30	- 45
late from Scene 19. only take last shot "Here some are brought up to chase on phone"	09:44 09:44 ↓ 10:03	3:14.
End scene 20. See note above Early cut from Scene 21 Amelia (Shot 41) "Done!" cut Rest of scene. ↓ Shot 56. HANGREANES ERIK	13:34 ↓ 14:45.	- 19
	1-11	4-25

	Store	accumulation
--	-------	--------------

sc 26.
"Must give it
something to do" in Dor
reenter for

15.48.

carried
F/W 4-25.

Scene 27

Sarah in cinema.

16-25

-37

5-02

Store is getting to end
of Amelia. cut whole of

cut whole
can scene

~~Extra
Edit SC 28.~~

Amelia in can scene

18-55

1-22

6-24

(We don't set up Amelia as
a spy and we don't see that
Dunbar has repented -
not critical)

20-17

End Scene 3)

Chase "Scarily-Get Dunbar"

22-02

Dor into Room
(SC 39.)

22-17

-15

6-39

Take to Sarah scream;

~~7-36~~

6-39

Final
Timing

~~6-39~~

Extra cuts.

Could take out
IF Desperate

(10-03 - 10-34 =

SC 26

~~31-00~~
-31"

Extra
lose.

Sheet of

~~2-21~~

cuts

6-39

31

7-10

-26

7-36

~~Take out scene 25~~

Extra edit SC 28.

(Dor to chase "What can I
say?" (18-29

18-55

18-29

18-55

Then here next of
to end of speech.

"Shredder
bit" speech.

-26"
start.

"Dor who" EP5

1

	Save	Accumulate
SAVE Reprise 00:30 — ✓	-56	
Sarah screams ↓ 01:26 Pick up show.		
Shot 85. Dor "Think he believes 04. of us?" ✓		
↓		
? Shot of Krynoid. (IF MUIK Allen). 06:09.	2:01	2.57
Otherwise straight into scene 8A at 06:24. (Add like 4 sec Extra?)		
START scene on 06:13-06:24	-11	3.08
8A. "I wonder what happened to Dunbar?"		
SC 8A. Cut "MAJ Benford - art early. He in den has shot 70. FAIR - Krynoid shot 24 (PIS) 07:11	1:09	4.17
↓		
08:20		
End shot 109. Scenery: "I'll start again - volunteered" 11:25		
↓		
11:41	-16	4.33.
O/B SEQ 9. Chase in garage		
O/B CAN Annies. Lotte whole scene. 12:58.		
Dor/Benford 1 sin lot scene. Big cut !!!	1:47	6.20
↓		
Scene 19 shot 1. (P28) phone ringing. 14:45		
"ALL plant eaten and die. Shot 136 21:37		
cut from 132 ↓		
cut from 132 22:03	-26	6.46.
139. Sarah. (cut out) Arrived at 55 F/Dor		
out on Final		
all Chase behind locked door.		
	6.46.	

"Dr who"

Ep(5)

2

Reserve



Ep(5)

Reserve cut IF REQ.

Mid shot 75 02-14 (we'll all be competent if we don't keep any from 1cm rod.)

Shot 96
sc 3.
chant.

↓
02-43.

-29.

Episode 5 Drawn.

1

Detail.	Save.	Cumulative
Resume. 1st shot. ✓ 00.31 shot 122. LS Major + Group 1st Appen 01.21	-50	-50
Scene 6. cut from "Another band of meglomanics" 02.41 To O/B SEQ 4. Benstead + men running LS. 03.18	-37	1-27
Sc 8. (Candle cut AFTER you go this way 03.32	-17	1-44
sc 9. (Knap through door). 03.49 ster ster	-17	1-44
late Scene 10. (Dor/Sarah-candle 04.25 cut (Group. (cut Benstead/Sin O/B SEQ 5. Gatehouse/Coli) 04.46 CS 1 (Knap). Gate. 04.57.	-32	2-16
End of Scene 11. ✓ 05.36. (Scenily holding rifle) ↓ cut Scene 12 (Chaugeti hammer) 05.49	-13	2-29.
End Scene 13. Chaugeti down out for ly feet. (1) Big cut Model high ceiling. (2) cut Scene 15. cut Scene 16. cut to start of Scene 14. Sarah at under.	1-47	4-16.

Episode 6 DNLW

2

		Save	Cumulative 4-16 Carried F/W.
Cut from End Scene 18. (cut Follige bit)	08.46.		
LS Scently to Lohé	08.59	-13	4-29.
Cut end of drawing of scently / Benetford up along wall-draw.	Drawing scene 09.24	lay music F/W.	
SC) Doris finishes mending radio 2) "Ah! 'Scr Hedime?"	10.00	-36	5.05
Cut out parking of search for Sgt. 22/22A	10.29		
Entry on scene 23 (door open)	10.46	-17	5.22
SC 23 End on LS 10m good parking end of scene with chase before punch - the music on (cut radio chat)	12.07 12.16	31	5.33.
Dor on radio. "Listen Benetford -"	12.38 12.38.	-22	5.44
Dor "order that attach - it's your only chance."	13.14	49	6.23
1st shot Aircraft -	13.53	-39	6.23
O/B 14 (P 77) SIN Coli "Still no sign of the Doctor."	16.45.	lay music Dachi? on new OK.	
SANSH / Dor though underground.	17.48. 55	1-06 07	7.23 7.29.
			7.29 =

"DOCTOR WHO AND THE SEEDS OF DOOM"

COMPILATION ANALYSIS

DURATION OF SHOW:-

EP 1. 24.10
EP 2. 24.09
EP 3. 24.51
EP 4. 24.26
EP 5. 25.06
EP 6. 21.51

TOTAL 144.33

DEDUCT THE FOLLOWING:-

5 X 30" MAIN TITLES 2'30"

5 X 50" END TITLES 4'10"

6.40

TOTAL TO SUBTRACT

DEDUCT FROM DURATION OF SHOW THE FOLLOWING:-

TITLES 6.40.

OTHER CUTS 47.50

TOTAL 54.30.

= 144.33
54.30

LENGTH OF COMPILATION 90.03.

ABTRACT OF CUTS FROM EACH EPISODE:

EP 1. 8.42
EP 2. 8.37
EP 3. 9.36
EP 4. 6.39
EP 5. 6.46
EP 6. 7.30

TOTAL 47. 50.

IT SHOULD BE EASY TO CHISEL OUT THE EXTRA THREE SECONDS BY A SLIGHTLY LATE START TO A SCENE HERE AND THERE TO BRING IN A PERFECT 90-MINUTE SHOW.

IF I CAN'T DO IT, I HOPE IT ALL WORKS OUT WELL.

Douglas
(DOUGLAS CAMFIELD)

3RD DEC 76.

EDITING NOTES FOR PROPOSED COMPILATION.PROPOSED EDIT.SAVEACCUMULATIVE

Cut out or quick fade after titles and join programme at 1.28 (LS of Camp) In other words lose actual discovery of pod in icy wastes. Fade at 00.26. Rejoin at 01.26.

1-02

1-02

P10. SCENE 3. Cut after Shot 16 DUNBAR REACTION TO DOC's line and before he turns to phone, i.e. lose cackl to Sir Colin. Out at 04.55 Rejoin at 05.09.

-14

1-16

P12 SCENE 4. Cut after Shot 114 "I believe this is fundamentally different" to LS CHASE'S HOUSE. X-Fade Music.

Out at 05.58 Rejoin at 06.34.

-36

1-52

P16 SCENE 6A. Establish LS CHASE'S HOUSE then start INT Scene later and tuck music under. Cut at 06.39 and rejoin for SHOT 7 "You are concerned about the fate of the Blue Whale and the Natterjack Toad..." Cut at 06.39 REJOIN at 07.27

-48

2-40

P18 SCENE 6A. SHOT 13. Cut out of scene early. After "Where in the Antarctic? I want the precise location?" Go to Shot 117 CU Pod. Suggest we see Dunbar produce letter and Chase take it. *Emphasise Dunbar's interrupt.* Cut at 08.52. Rejoin at 09.56.

1.04

3.44

P26 SCENE 11. This scene is padding. Suggest a bold cut to keep story moving. Lose whole of Scene 11! It is no loss at all! Go from CU Infected Winlett to arrival of chopper at camp. Cut at 11.03. Rejoin at 11.26.

-23

4.07

P2 (OB SEQ 2) Out of sequence but it follows arrival of chopper. Suggest cut this scene entirely and pick up DOC/SARAH/MOBERLEY from SC 13.

Cut at 12.20. Rejoin at 12.49.

-29

4-36

COMPILATION EDITSPROPOSED EDIT.SAVEAccumulative

CARRIED F/W

4-36

P34. SCENES 15/16. Cut both scenes. Go from SHOT 27 "I doubt if that is going to be soon enough" to SHOT 35 missing out "OK Mike.." which were back-layed. Cut at 13.30. Rejoin at 14.18.

-48

5-24

P39 SCENE 18. Lose. Go from Shot 41 to OB later into digging up pod scene. Watch the music carefully.

Cut at 15.35. Rejoin at ~~16.33~~ 16.33

~~XXXXX~~~~6-22~~

-58

6-22

P5 OB SEQ 3. (Don't be confused, it was funny recording order) Leave early on "...like policemen" and rejoin on Shot 43. MOBERLEY at microscope. CUT AT 17.13. Rejoin at 17.40.

-27

6-49

P49. SCENE 22. CUT OUT EARLY ON SCENE AFTER SHOT 61 "...the vegetation eats the animals" to SCENE 22A ENTRY OF SCORBY/KEELER. CUT AT 19.45. REJOIN AT 20.08

-23

7-12

P51 SCENE 22B CUT OUT OF SCENE EARLY. FROM SHOT 70. "...do you think they swallowed it?" to SHOT 72. "There is something we can do but it's drastic". CUT AT 21.08. REJOIN AT 21.28.

-20

7-32

P54. CUT LARGE CHUNK OUT OF ARGUMENT SCENE. LEAVE ON CU MOBERLEY REACTION ON SHOT 79 BEFORE HE SPEAKS and INTO CU BOTTLE ON SHOT 98. CUT AT 21.56. REJOIN AT 23.06.

1-10

8-42

TOTAL SAVINGS ON PART1. 8'42"

PROPOSED EDITS

SAVE

ACCUMULATIVE

P1. SAVE REPRISE OF MO BERLEY DEATH.
START ON SHOT 2. SCORBY GETS GUN.
CUT AT 00.31. REJOIN AT 01.14.

-43

-43

IMPORTANT NOTE TO COMPILATOR: The calculations for the lost opening and closing titles have been worked out separately and play no part in these sums. Cut them out BUT DO NOT COUNT THEM HERE. See ANALYSIS SHEET IF CONFUSED.

PAGE 3. SCENE 2. CUT AWAY EARLY FROM SCENE.
CUT AFTER SHOT 5. "YOU DON'T THINK WE'RE
GOING TO FLY BACK EMPTY-HANDED" to SHOT
59. DOCT AT MICROSCOPE. CUT AT 01.55. REJOIN AT
03.12.

1-17

2-00

PAGE 13. SCENE 10. START LATE IN SCENE AS
STEVENSON REACHES FOR GUN.
OUT AT 04.14 (EXIT GROUP) REJOIN AT 04.34.

-20

2-20

PAGE 14A SCENE 10A. VERY EARLY CUT OUT FROM
SCENE. LEAVE AFTER LINE "I'VE SENT MY MOST
EFFICIENT MAN". CUT AT 05.20. REJOIN 06.37
(KRYNOID ADVANCING)

1-17

3-37

PAGE 17 SCENE 12. EARLY CUT FROM SCENE. RADIO
ROUTINE AND SMASHING NOT ESSENTIAL TO PLOT.
LOSE ON SHOT 62 "THEY'LL BE NOBODY HERE TO
USE IT AFTER WE LEAVE" TO DOC AND CO
APPROACHING HUT ON OB. CUT AT 07.28. REJOIN
08.24.

-56

4-33

P20. SCENE 14. EARLY CUT OUT OF SCENE 14. LATE
JOINING OF SCENE 15. LOSE AT "IT WASN'T CUT.
IT MUST HAVE GERMINATED" JOINING AT "I STILL
FIND THIS HARD TO TAKE". CUT AT 08.54. REJOIN
09.27.

-33

5-06

P10. OB SEQ 4. EARLY OUT OF OB. TRIO LEAVING
HUT. REJOINING SCENE 18. CUT AT 10.17. REJOIN
10.29.

-12

5-18

P28. SCENE 18B LEAVE SCENE EARLY ON SHOT
94 AFTER LINE "You could say he's not quite
himself anymore" to SCENE 19 SHOT 103
KRYNOID. CUT AT 12.11. REJOIN 12.46.

-35

5-53

"DOCTOR WHO AND THE SEEDS OF DOOM" EPISODE 2. PAGE 2
COMPILATION EDITS.

PROPOSED EDITS.

SAVE

ACCUMULATIVE
CARRIED F/W
5-53

PAGE 32. SCENE 20. SHOT23. START SCENE LATE WITH
"AT IT'S SIMPLEST THE MAN WHO WENT MAD, ETC, ETC"

CUT AT 12.55 (END OF KRYNOID) REJOIN 13.32. -37 6-30

PAGE 37. SCENE 22. LOSE THIS SCENE ENTIRELY.

JOIN SCENES TOGETHER FROM END OF SHOT 34

TO START OF SHOT 37 A "YOU DON't like violence
do you, Keeler?" CUT AT 15.40. REJOIN 16.53.

1-13 7-43

PAGE 43. SCENE 25. LATE START TO SCENE WITH
SHOT 46 "YOU're not going to shoot them in
cold blood?" CUT AT 17.44. REJOIN 17.58.

-14 7-57

PAGE 50. EARLY CUT OUT OF SHOT 56 AFTER WORDS

"AND Keep still". LATE START TO SCENE 31 ON
SHOT 114 WITH WORDS "THERE, THAT'll do it".

CUT AT 19.48. REJOIN 20.12 -24 8-21

PAGE 54. LOSE SCENE 33. GO FROM END OF 117

CU SARAH toOB SEQ DOCTOR OUT OF HUTS.

CUT AT 20.59. REJOIN 21.15 -16 8-37

TOTAL SAVINGS ON PART 2. 8'37"

COMPILATION EDITS.

PROPOSED EDITS.

SAVE

CUMULATIVE

SAVING FROM REPRISE (START THIS EPISODE
FROM EXPLOSION) ~~XXXXXX~~ CUT FROM 00.29
REJOIN 0039.

-10

~~XXX~~ -10

SCENE 2. SHOT 25. START SCENE FROM SCORBY
LOOKING TOWARDS DOOR PRIOR TO OPENING AND
ENTRANCE OF DUNBAR. LAY DOORKNOCK F/W BY
ABOUT 2 SECONDS FOR CLEANER CUT.
CUT 01.59. REJOIN 03.04

1-05

1-15

SCENE 3. START LATE INTO THIS SCENE WITH
SHOT 58 SIR COLIN HAVING JUST STOPPED MOVING
AND SAYING "I trust you aren't suggesting
that information was leaked from this bureau?"
CUT 04.03 REJOIN 05.09.

1-06

2-21

CUT SCENE 5 and SCENE 6. GO FROM CU DOCTOR
AND SPEECH ON SHOT 64 TO OB SEQ 2. LS CAR.
CUT AT 05-57 REJOIN 06.16

-19

2-40

CUT LATE INTO SCENE 14. START AT SHOT 46B.
"DEAR ME, IT WAS A LONG TIME AGO..."

CUT AT 08.27 REJOIN 09.17

~~(Amelia Races Doctor)~~
(Amelia Races Doctor)
(Amelia)

-50

3-30

LOSE SCENE 16 COMPLETELY. GO FROM FINAL CU
AMELIA ON SHOT 48 TO CAR ~~ARRIVING~~ AT GATES
WHICH ARE ABOUT TO BE OPNED.
CUT AT 09.39 REJOIN AT ~~10.38~~ 11.12

~~1-33~~
~~XXX~~
~~XXXXX~~

~~4-28X~~
5-03

OB SEQ 5 (CHASE IN GROUNDS) INTERNAL CUT.
CUT AT 12.44 REJOIN 13.00. WATCH MUSIC!

-16

5-19

LEAVE SCENE OB5 EARLY ON "HOW NICE OF YOU TO
COME" TO SHOT 50 IN SCENE 49 APPEARANCE OF
FIRST GUARD. CUT AT 13. 17 REJOIN 13.32

-15

5-34

LEAVE SCENE 21 ERALY, CUT SCENE 22, JOIN SCENE
24 LATE. OUT ~~XXXXXXXXXXXX~~ ON SHOT 53 "CROWNING
GLORY OF MY LIFE'S WORK" to SHOT 64 CS HANDS ON
ORGAN CONTROLS. WATCH FOR MUSIC BUMP.
CUT AT 14.26 REJOIN 16.39

2-13

7-47

"DOCTOR WHO AND THE SEEDS OF DOOM"

EPISODE THREE PAGE 2.

PROPOSED COMPILATION EDITS.

SAVE

ACCUMULATIVE

CARRIED F/W
7-47

BIG CUT DURING 2ND CHASE IN GROUNDS.
PAGE 12 TO PAGE 18.
CUT FROM 19.22 "MUST GET YOU OVER WALL"
AND EXIT OF DUO TO 19.50 (SCORBY TO
QUEEN VICTORIA.)

-28

8-15

CUT THE "SARAH CLIMBING DOWN WALL" BIT.
CUT AT 20.13 REJOIN AT 21-19 (SARAH
CREEPING THROUGH WOODS)

1-06

9-21

LEAVE OB SEQ 16 EARLY (WOODS AMBUSH) FROM
"ONE WORD AND YOU'RE DEAD LITTLE GIRL"
TO SCENE ~~XXX~~ 44 DOCTOR APPEARS IN
CORRIDOR. CUT AT 21-36 REJOIN 21.51.

-15

9-36

TOTAL SAVINGS ON PART 3 ~~SIXXX~~ 9' 36"

COMPILATION EDITSSAVECUMULATIVE

PAGE 1A SAVE ON REPRISE. (FIRST NEW SHOT
is 43 - DOC LEAPING THROUGH GLASS)
CUT AT 00.29 REJAIN 0052

-23

-23

OB SEQ 1. LEAVE SCENE SHADE EARLY AFTER
"They don't know that, do they?" and into
SCENE 3 SHOT 1 from top. CUT AT ~~XXXXXXXX~~
02.05 REJOIN 02.12

-7

-30

CUT SCENES 4 and 5. CUT AT 02.46 REJOIN 03.20

-34

1-04

SCENE 8. EARLY OUT OF SCENE 8 AND LATER INTO
OB SEQ 4. CUT OUT TIGHT AFTER SHOT 9 "YOU
WORKING FOR A MADMAN - YOU KNOW THAT?" TO
TRIO ABOUT TO ENTER COTTAGE. CUT AT 04.17
REJOIN 04.51

-34

1-38

EARLY OUT OF SCENE 11. ON SHOT 9 "THAT'S
VERY COMMENDABLE", LOSE OB SEQ 5, AND GO TO
SHOT 21 KEELER IN BED. CUT AT 06.03 REJOIN
AT 06.35

-32

2-10

CUT SEVERAL SCENES THAT ARE NOT ESSENTIAL.
LEAVE OB 6 AT 08.45 (SARAH HIDING) and
GO TO SCENE 17 SHOT 14 "GET RID OF HER"
CUT AT 08.45 REJOIN 09.30

-45

2-55~~XXXXX~~

LOSE SCENE 19 COMPLETELY. CUT AT 09.44
REJOIN 10.03

-19

3-14

CUT AWAY FROM SCENE 24 EARLY AND LOSE 2ND
HALF OF IT. LEAVE AFTER SHOT 40A "DONE!"
AND REJOIN SCENE 25. CUT AT 13.34 REJOIN
14.45.

1-11

4-25

LEAVE SCENE 26 EARLY AFTER SHOT 63. DOC
REACTION TO LINE. CUT AT 11.48 REJOIN 16.25
(SARAH IN CORRIDOR)

-37

5.02

CUT WHOLE OF AMELIA CAR SCENE. NOT
ESSENTIAL. WE DON'T NEED TO KNOW AMELIA IS
A SPY OR THAT DUNBAR HAS REPENTED! CUT AT
18.55 REJOIN AT 20.17

--22

6-24

CUT OB SEQ 12. RUNNING ABOUT IN COURTYARD.
CUT AT 22.02 REJOIN 22.17

-15

6-39

TOTAL SAVINGS ON PART 4 6' 39"

COMPILATION EDITS.SAVEACCUMULATIVE

SAVE ON REPRISE. PICK UP NEW EP AT 01.26.
CUT AT 00.30. REJOIN 01.26

-56

-56

SCENE 6. LOSE REST OF SCENE AFTER SHOT
85 "...YOU THINK HE BELIEVED US" AND
ANSWERING SIGH FROM SCORBY. GO TO
KRYNOID (OB SCENE6) CUT AT 04.08
REJOIN AT 06.09

2-01

2-57

START LATE ON SCENE 8A AND LOSE ANY REF
TO AMELIA BEING A SPY. START ON SHOT 66
" I wonder what's happned to Dunbar?"
then leave scene early SHOT 70. "THEN GET
HIM DOWN HERE FAST"

CUT AT 06.13 REJOIN 06.24

-11

3-08

SAME SCENE CUT AT 07.11 REJOIN 08.20
(KRYNOID MOVING UP)

1-09

4-17

PAGE 22A SCENE 15. CUT OUT EARLY FROM SCENE
AFTER LINE ON SHOT 110 "...DON'T PUSH YOUR
LUCK BECAUSE IF YOU DO, I'LL START ALL OVER
AGAIN" AND CU SRAH REACTION...TO CHASE IN
WOODS WITH CAMERA. OUT AT 11.25. REJOIN 11.41.

-16

4-33

BIG, BOLD CUT. LOSE SCENE 17 (DOC ARRIVES IN
CAR) AND LOSE WHOLE OF SCENE 18 (CHATTY AND NAFF)
REJOIN SHOW AT P28, SHOT 1. PHONE RINGS.
CUT AT 12.58 REJOIN 14.45

1-47

6-20

INTERIOR CUT ON FAST-CUT ACTION SEQUENCE
BETWEEN GREENHOUSE/DOC/SGT ARRIVAL. OUT AT
SHOT136 "ALL PLANTEATERS MUST DIE" IN AGAIN
AT 139 "SARAH STRUGGLING AGAINST VINES".
CUT AT 21.37 REJOIN 22.03

-26

6-46

TOTAL SAVINGS ON PART FIVE6-46.

COMPILATION EDITS.SAVEACCUMULATIVE

LOSE ON RESUME. PICK UP NEW EP ON APPEARANCE
OF MAJOR BERESFORD AND MEN. CUT AT 00.31
REJOIN 01.21~~XXXX~~

-50

-50

SCENE 6 EARLY CUT OUT OF SCENE ON SHOT 16.
CUT AFTER "...ANOTHER BOUT OF MEGALOMANIA"
TO LS BERESFORD LEADING EVACUATION.
CUT AT 02-41 REJOIN 03.18

-37

1- 27

SCENE 8. EARLY CUT OUT (LOSE CHASE IN
CORRIDOR BUT WATCH MUSIC) AND GO TO CHASE
ENTERING LAB. CUT AT 03.32 REJOIN 03-49

-17

1-44

P13. LOSE SCENE 10 AND ON PAGE 69 LOSE SCENE
OBSEQ 5. (YES THEY DO FOLLOW EACH OTHER!)
AND PICK UP ON KRYNOID ON HOUSE.
CUT AT 04.25 REJOIN 04.57

-32

2-16

CUT SCENE 12 (CHASE GETTING HAMMER) GO FROM
END OF SHOT 28 (SCORBY) TO SHOT 49 (HENDERSON)
CUT AT 05.36 REJOIN 05.49

-13

2-29

P17. AFTER SHOT 49 (SGT DRAGGED OUT) LOSE CEILING
SHOT, LOSE SCENE 15 COMPLETELY, LOSE SCENE 16
COMPLETELY AND REJOIN SHOW WITH SHOT 33 (SARAH AT
WINDOW) CUT AT 06.05 REJOIN 07.52.

1-47

4-16

P23. CUT FROM END OF SHOT 38 (ESCAPE OF SCORBY)
TO VLS SCORBY RUNNING TOWARDS LAKE. CUT AT 08.46
REJOIN 08.59

-13

4-29

P72 GO FROM EARLY OUT ON SCORBY DROWNING TO
LATTER END OF SHOT 40 (DOCTOR FIXING RADIO
AND SAYING "AH!! SGT HENDERSON?" LAY MUSIC F/W.
CUT AT 09.24 REJOIN 10.00.

-36

5-05

P29 CUT OUT PORTION OF CORRIDOR SEARCH. MUSIC MIX
CUT AT 10.29 REJOIN 10.46.

-17

5-22

AFTER SCENE 23, HOLD LS OF KRYNOID BASHING
BUILDING THEN CUT TO LAST BIT OF SHOT 41
DOC ON RADIO "Listen Beresford, by my reckoning..."
CUT AT 12.16 REJOIN 12.38

-22

5-44

COMPILATION EDITS.

SAVE

ACCUMULATIVE

CARRIED F
5-44

P35. GO FROM END OF SHOT 42. "ORDER THAT ATTACK it's
YOUR ONLY CHANCE" to AIRCRAFT SHOT LOSING SHOT 43,
OB SEQ 13. CUT AT 13.14 REJOIN 13.52

-39

6-23

P77 LEAVE OB SEQ 14 EARLY, LOSE OB SEQ 15, LOSE SCENE 36
(DON'T NEED HOT STEAM SCENE - THEY ESCAPED THROUGH A
WINDOW OR A CRACK - WHO CARES BY THIS TIME!) AND PICK
UP ON DOC/SARAH FIGHTING THROUGH UNDERGROWTH.
CUT FROM 16.48 (AFTER "STILL NO SIGN OF THE DOCTOR")
AND REJOIN 17.55.

1-07

7-30

TOTAL SAVINGS FROM EPISODE SIX 7' 30"

IMPORTANT NOTE: USE END TITLES FROM EPISODE THREE AND INFORM
PRODUCTION OFFICE THAT FOLLOWING CHARACTERS ARE MISSING:-

STEVENSON
WINLETT
MOBERLEY
MAJOR BERESFORD
SGT HENDERSON

IF THE PRODUCTION OFFICE IS NOT TOLD THESE ARTISTS WILL NOT
GET PAID.

PROMOTION MATERIAL

'DOCTOR WHO'

'THE SEEDS OF DOOM' (COMPILATION)

by ROBERT BANKS STEWART

TX: Saturday, 18th December 1976

SELLING POINTS:

1. Another chance to see a complete Doctor Who adventure starring Tom Baker as the Doctor and Elisabeth Sladen as his assistant, Sarah Jane Smith, with Tony Beckley as Harrison Chase. First transmitted in February 1976 as a six-part serial, it has now been specially edited into one ninety-minute programme.
2. This story, set on Earth, tells of the menace of the Krynoid - a dangerous alien force.

STORY:

Deep in the permafrost of the Antarctic, scientists discover two vegetable pods. The Doctor identifies them as an invasive alien species of plant life that is inimical to animalkind. One of the pods is destroyed but the second is stolen by a rich and eccentric botanist. Back in England the Krynoid O as it has been identified - quickly develops into a sinister force threatening the entire western hemisphere. Many lives are lost before the Doctor and his allies in the World Ecology Bureau succeed in overcoming the menace.

NOTE: Exterior locations for this serial were shot at Athelhampton House, Nr. Dorchester, the home of Robert Cooke, MP.